

dinner], I understand also that I shall be asked to speak on the question of anonymity in journalism. That is a big question in England, is it not? It would be very kind of you to tell me what you think of it, and what the majority of English journalists think. I want to know the ground beforehand."

Then on August 22 he wrote:

My dear *Confrere*, — I am preparing the few pages I wish to read on anonymity in English journalism, and I should like to have what information you can give me. I forgot to insist on one point: Is literary and artistic criticism anonymous, like other things, in England ? Do your critics, I mean those who judge books and works of art, also refrain from signing their articles? Give me a little information on that point. Tell me clearly what is the position of criticism on your side (*chez vous*), if it numbers any remarkable men, if they are known, and if people become impassioned for or against them, as in France. Again thanks, and very cordially yours, E. Z.

Vizetelly replied by sending him a memorandum, running to perhaps a thousand words, and Zola was further primed with information by others, some London correspondents of the French press, and also M. Petilleau, who took a prominent part in the proceedings. Writing again to Vizetelly on August 27, Zola said : " A thousand thanks for your excellent notes, they will enable me to write something interesting." In the same letter he gave some information respecting "Lourdes" which he was then preparing, and he again referred to that work in a note dated August 30, when he said: " I shall try every effort to make it one-fifth shorter than 'La Dfibftcle/ for such long novels are disastrous in France." Those efforts, however, were hardly successful, for

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when "Lourdes" was finished it proved to be
only forty
pages shorter than the novel on the war.